10 NMATAPES

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NMA Publications
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Side 1

- ☐ Changing the Subject (excerpt) Machine for Making Sense
- ☐ Piece for Accordion and Screens Caroline Wilkins
- ☐ Hollow Body/Video Probe (excerpt) Stelarc
- ☐ Sweet Death (excerpt) Andrée Greenwell

Side 2

- ☐ The Economist's Song Jas. H. Duke
- ☐ Tape Manipulations Rik Rue
- ☐ Th wa wi neve en uar ewi
- ☐ Incidents with Accompaniment Alistair Riddell

Side 1

Machine for Making Sense Changing the Subject (excerpt)
(Jim Denley, Chris Mann, Rik Rue, Amanda Stewart, Stevie Wishart, sound design by Shane Fahey).
"Spluttered vowels and vocalisations are attached and unattached to meaning, decontextualised, rapped out as inspiration, and in collision with instruments, conversing with found voices and recycled musical refuse...

Caroline Wilkins
Piece for Accordion & Screens
'Vent' - opening, that allows the movement of incoming or outgoing air in a restricted space.

Stelarc
Hollow Body/Video Probe (excerpt)
Live recording of the performance event at Ars Electronica, Linz, 1992. Sound co ordination Rainer Linz.

Andrée Greenwell
Sweet Death (excerpt)
This excerpt is from Claudia's hallucinatory death scene in which she recalls various key relationships and past experiences as a result of a calculated, exonerated and exorbitant bingeing to achieve her goal, a sweet death.

Side 2

Jas. H. Duke
The Economist's Song
The text and performance instructions for this piece can be found in the accompanying issue of NMA magazine.

Rik Rue
Tape Manipulations
"With dangerous irony and subversive skill, he constructs hyper-rash collision collages from appropriated noises; marauding through salvaging and juxtaposing the hysterical excesses of a panic culture's electronic mass media, and impacting them into frenzied, often hilarious moments of magnetic sound particles."

Uar Ewi
Th wa wi neve en (excerpt)
Ith a ype f reacive gesre, e lew ut f th hite cair, aking ecuses t eav th ` apamet. Nce ree h mad s ay alon th treet.

Alistair Riddell
Incidents with Accompaniment
The sound sources for this work are African Kora, National Public Radio and the local environment. The work positions the algorithmically composed Kora fragments of contemporary American society in much the same way that traditional Kora music would be located in West African culture. In this sense, it is a music within a musical discourse about society. It is an instrumental accompaniment to the noise of the day. The difference lies, perhaps, in there not being a story told along with the instrumental part but rather the conveyance of abstracted experience.